

BROTHERHOOD

1%

Exploding
the myth
of the
romantic,
wild
and free

by carl p wilson iii

*I hey, I'm not going to tell you we're
Boy Scouts. If somebody pushes on my
chest, I'm going to push back.*

-California Hell's Angel "Indian".

The Hell's Angels have been known to push back now and then. For example, when a black man dared to be with a white woman at a Rolling Stones concert in Altamont, California in 1969, he got his scalp pushed off. Or when a non-member gets an Angels tattoo, he gets that patch of skin pushed off. Or when Angel "old lady"

Christine Deese wasn't prostituting herself profitably enough, she got pushed into a tree. And crucified.

In *Hell's Angels: Taking Care of Business*, by Globe and Mail staffer Yves Lavigne, no Angels' atrocity is ignored, and Lavigne implies that these murderous bores are slowly organizing themselves around drug and prostitution rings that will turn the club into a new Mafia.

Their earnings are astronomical (some Montréal methamphetamine and cocaine dealers are worth millions), their security air-tight, and their business sense more ruthless than even the most blood-thirsty of conventional capitalists. If only they would stop killing each other, you begin to think, they would own the world.

Lavigne himself is marked for death by the Angels' terrifying "Filthy Few" hit squad. He knows, and has given away too much. He lists the patches that members earn for macabre sexual conquests and the tattoos that mark the murderers. He details the historical and current activities of the Angels in riveting detail. With this volume, Lavigne has provided nightmares for all of us, from trembling citizens to enraged Angels.

Unfortunately, he has also worked up a nightmare for style-conscious literati. In an effort to

continued on page 6

CKUT on the air

by Chris Lawson

After a two year campaign to get on the air, McGill's community radio station, CKUT, will begin broadcasting on Monday at 7h00.

The station has been broadcasting intermittently since early October, for testing purposes, and was noti-

fied last Wednesday by the Federal Department of Communications that they could begin broadcasting.

"When we were on the air last Friday we had so much positive response, and when we switched off, we got a lot of phone calls within five minutes, saying, 'where did you go?' We're really encouraged," said CKUT station manager Susan Erlington.

The station had been tentatively scheduled to go on the air in October, but bad weather and other factors have delayed tests. "The official launch is going ahead for November 30th," Erlington said.

"Community radio, on this scale, is largely a new experience for Montréal. It's going to take a lot of people to make it work," she said.

CKUT's signal has been "good, and strong and clear all over Montréal," she said. "We've got calls from Pointe Claire, Ste Anne, all over."

"There might be some difficulty, though, in Westmount where they're living in the shadow of the mountain," she added.

Nice guys and lunch boxes

by Egg

Fun with balloons. A tie-dyed backdrop. One odd groupie in the front row snapping away with a red instamatic that matched her lipstick. Yes, this turned out to be a much more interesting evening than expected.

Waterwalk and The Grapes of Wrath played last Tuesday night at Club Soda. Both bands are from Vancouver. Both offered much audience interaction which kept the evening rolling along in good spirits. There was no space provided for dancing, but the crowded floor was decorated with helium balloons tied to the back of every chair. It was cute—I mean, I've always liked the birthday party mode, but then I carry a Partridge Family lunchbox.

The show was slightly off center from the norm. You walked away not thinking, "what a show," but "what nice guys." But don't get me wrong. The musical professionalism was not lost and both groups delivered quality performances.

The openers, Waterwalk, brought a violinist along for four of their shows this tour. This turned out to be a definite bonus for the group, rounding out their sound. The use of acoustic guitar along with the violin added up to a not country,



but country-edged top 40 sound, a sort of mellow pop for the new wave hippie. One member played shoeless, and another bade us, "always walk in peace," as they finished their encore—a Patsy Cline cover.

Next, The Grapes of Wrath appeared and amused themselves playing with a set of weighted balloons. They got passed about, then wound up tangled around the bassist's feet, which, incidentally, were also shoeless (is this the hip new rock-and-roll trend?) The an-

tics continued with brief anecdotes urging us to feel free to take home some balloons and inhale them, but "not too many, be careful, three of them and I'm gone." They also thanked "the seven people who showed up at our Montréal show last year at Fofoufoues. I think this place is a step up... I mean, nothing against the old electric bum."

They had no trouble filling the place this time. Nearly a full house turned up for their harmonious, acoustic performance. They

churned out about 12 songs, some disheartened, others dealing with lost love. An example of this is 'Misunderstanding', one of their better known songs off their first LP, *September Bowl of Green*, a song which deals with their version of adolescent misgivings.

Both band's frequent interplays with the audience were well received. The same groupie in the front row even helped out by singing along with every word start to finish. There was nary a dissatisfied soul in the crowd.

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Finding the forgotten road

by J. Peter Nixon

If asked to describe the conventions of a 'war' film, most people would mention rapid cutting, preponderance of action sequences, low priority placed on dialogue, and, of course, violence.

But ask the same people to describe a peace film and there will be a lot of blank stares. It is symptomatic of our militarized society that 'peace' is unable to find cultural expression while 'war' can be had for the mere price of a book or film.

This is one of the many issues that British filmmaker Peter Watkins tries to address in his recently released fourteen and a half hour epic film *The Journey*. Filmed in over twenty countries, *The Journey* presents issues of domination, violence, war, and manipulation.

The film is more of a weave than a progression. While Japanese music plays in the background, we focus on an anti-war group in Scotland trying to stop the construction of a NATO air base in their village. Minutes later we are in Hiroshima speaking with survivors of the atomic bomb while a Celtic choir chants softly. This technique emphasizes Watkins' belief in the interrelation of all people and activities on the planet.

There are many journeys which occur in the film on different levels. Physical journeys such as the journey of trucks bringing gravel for the construction of the NATO base, as well as spiritual journeys such as Watkins' journey towards greater understanding.

What is perhaps most fascinating about the film is that it is conscious of its own place in such a system, the system of the mass media and of the culture industry. Watkins con-

tinually reminds the reader using his voice and his direction that we are watching a film, a subjective representation of reality, rather than an objective presentation.

In the beginning of the film, for example, there is darkness. Watkins speaks through this darkness, telling us that this is a film, that it is not objective, that the facts in it are accurate, that he and others will be speaking throughout the film. He gives us the names and backgrounds of all the narrators. All of these things are an attempt to deconstruct the film as 'objective' documentary film, and reconstruct it as subjective experience.

One of Watkins' main points is that the news media are as subjective and as biased as the cinema. He believes it is vital that we learn to critically examine the media and how they address the threats facing

the world.

Watkins' film avoids the overwhelming characteristics of mainstream films. Where rapid 'cutting', or changing of shots, common to most modern films gives us around three seconds to process the vast amount of information contained in each shot. *The Journey* gives us an average of forty-six seconds to ponder each shot. Watkins often provides the viewer with a dark screen so that there is time to reflect, consider, and analyse.

The Journey is an attempt to work out the conventions of a 'peace' film, a medium that could be used to help save humanity from its own self-destruction. Critics may carp at its length or its lack of 'action' but considering the vast miles of wasted celluloid that depict only war and violence, *The Journey* is a film long overdue.



Less than a travesty

by Gerry Waschal

If you're looking for the kind of movie that tries to say a lot about nothingness, and ends up saying nothing anyhow, *Less Than Zero* might be the film for you.

Adapted from Bret Easton Ellis' bestselling novel, the film focusses on the plight of a beautiful boy named Julian (Robert Downey Jr.). Despite his almost-good friends' efforts to save him from a trap, Julian is forced to prostitute himself to pay off a huge drug debt, owed to a sinister dealer.

Downey does a pretty good job at playing the broke-rich-kid-doing-dope, but Marek Kanievski's sloppy directing job undercuts any solid acting in the film. His vision of *Less Than Zero* is as weak as someone playing pin the tail on the don-

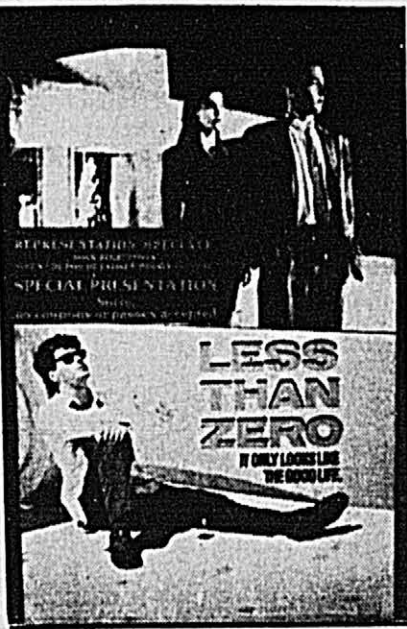
key at a Hollywood party.

The sad thing about the film is that it's a mixed-up and misinterpreted version of a novel that tries to say something about the passivity of the kids of the super-rich of Beverly Hills. The main idea—that these kids, having grown up effortlessly in the dreamscapes their parents had worked for, had been left with all the decision making power of someone switching channels from First Choice to Much Music—has been lost.

But the film turns a decent story about some very passive, imperfect characters into a wimpy struggle against drugs and evil in Beverly Hills. Clay, one of Julian's fractured friends, once participated easily in drug use and casual sex. Throughout the film, he becomes some kind

of Eliot Ness-like vanguard of right in the valley of Porsches and palm trees. With his girlfriend, corvette, and big bucks he is off to fight the dealers with about as much enthusiasm as someone going to prison for the first time. It's actually when he's supposed to be the most determined that his passivity emerges, and this accounts for the lack of suspense in the film.

If Kanievski had decided whether his film was about value degree zero in Beverly Hills, or one college kid's war against drug pushers, perhaps he could have made something out of Ellis' book. As it stands, *Less Than Zero* is as muddled a production as a Walt Disney World presentation of the Velvet Underground.



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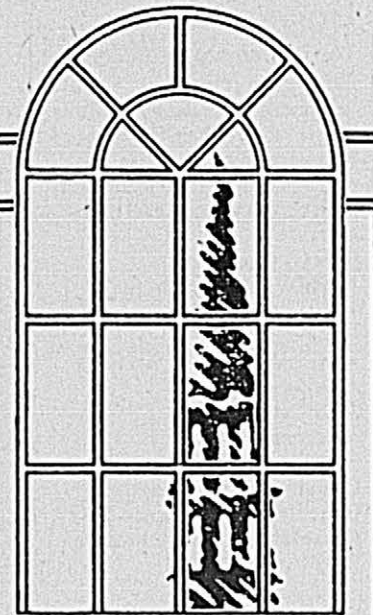
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A questionable review

by Skip Lawless

In an effort to be representative of students in matters of concern to them, this writer has undertaken the task of writing an article that will accomplish this feat, which is truly as formidable as it is important. This writer is allowing the reader to construct his/her own review of Montréal quartet The Darned's latest album, *Hoarse Opera*.

When it comes to cow punk I am:
a) an avid fan of cow punk come hell, high water or meadow muffins.
b) a fan of upbeat music and sympathetic towards local bands.
c) someone who would strangle k.d. lang if I saw her in the street.
d) a vegan, and object to the genre on moral grounds.

I find the title of the album:
a) appropriate considering singer Donna Lee Marsh's vocal range.
b) the best way to locate the album in

record stores.

c) misspelt.

d) several of the above.

I find Donna Lee Marsh's vocals:

a) pleasant, but lacking in range.

b) not quite k. d. lang, but not Lydia Lunch either.

c) lacking in operatic potential not a bad thing.

In general, the songwriting team of Marsh and guitarist/vocalist Steve Burluik:

a) worth a listen, but not overly intellectual.

b) something to be studied in English lit. 443A.

c) a refreshing change from patriarchal rock.

d) I didn't get the lyric sheet 'cause I taped it off a friend.

Lines like:

*Redneck romeo, redneck romeo,
smiles come too easy*



*tears come much too hard,
Your total submission
is his favourite position
He'll never love you
better than his car.*

make me feel:

a) empowered.

b) about the same as ever.

c) disappointed at the lack of a cohesive anarcho-feminist analysis.

d) nervous.

e) some of the above but not really.

In general, I think the band's country roots have been:

a) exaggerated.

b) downplayed.

d) brought to the fore on *Hoarse Opera*.

e) wait a minute—aren't they all from the city?

In my esteemed opinion, *Hoarse Opera* lacks:

a) punch.

b) pizzazz.

c) pizzazz.

d) pep.

e) a fair review in the press.

Please send all completed reviews to The McGill Daily, rm B-03, Student Union Building, c/o Skip Lawless. Thank you (in advance) for your co-operation.

An independent voice

by Elizabeth Pasternak

Little did the organisers of the Consolidated Bathurst series "The Literary Imagination" know that when they invited exiled Russian poet, Joseph Brodsky to speak at McGill he would also be the 1987 Nobel Prize winner for literature.

Nearly 400 people crammed into the seats, aisles, and floor of the auditorium where the latest Noble laureate recited his poetry and answered questions on Monday.

Brodsky, who began writing poetry in 1958, still remains apolitical despite the way Soviet politics have altered his life. In 1964, he was arrested and condemned as a "social parasite" for writing outside the "official ranks" of poetry. He was sentenced to five years of internal exile on a

state farm but was allowed to return home after a year and a half. In June 1972, he became an involuntary exile from the Soviet Union.

Yet, as one member of the audience pointed out, Brodsky has previously said that the only connection between poetry and politics are the letters 'p' and 'o'. Brodsky admitted that the parallel between the two can always be drawn, "In a sense good poetry inevitably stands the chance of being a political denomination because it raises the plain of regard at which politics lies. Politics does operate on the common denominator."

Rather than being openly political, Brodsky's poetry flows through an independent voice, which focuses on the struggles of the human spirit in the 20th century. It was this apolitical stance which in part led to his internal and external exiles. "My poetry was neither a-Soviet nor pro-Soviet," he said, "It appears that because it was not political that the problems began."

Asked what he felt about Gorbachev's glasnost policy, Brodsky said, "It is quite remarkable the things that have been published - I never thought I'd live long enough to see it." However, he did not think that the Soviet people should be grateful for this, "Those works that have finally been published belong to the nation—for they had been stolen from the nation."

Brodsky said that he did not resent his state of exile. Since Sept. 1972, he has been poet-in residence at University of Michigan. As well, he has taught at several other American universities, including Columbia's Russian Institute.

Yet people were curious to know what he felt about Soviets who have come to the West, been disappointed and returned home. Brodsky said that they had failed. But he added, "People shouldn't put a premium on East or West... One should be allowed to fail."

Does Brodsky think winning the Nobel prize will change his life? "I don't think it will. I'll continue to teach and write. I hope it's not the death of me."

Creative resistance

by Pierre Tordjman

"Cultural propaganda?"

"No Wendel, rebel culture!"

Starting November 16 Le Café Commun-Commune will be hosting Montréal's first symposium on political art.

The five day event will include dozens of Montréal's finest artists, dancers and

singers debating in French and English, and taking audience questions concerning "rebel culture." The topics of discussions will range from "What is political art" to "What's next? Action proposals." The symposium will finish on November 20 with a party.

This series of events is jointly organized by Hysterical Women, a feminist improvisation group, and Rhythm Ac-

tivism, two local per-

The free symposium is part of the series "Resistance/ Créer et Résister" summer's successful series of events, the city's first street f-



Daily Photo - Rick Cornier

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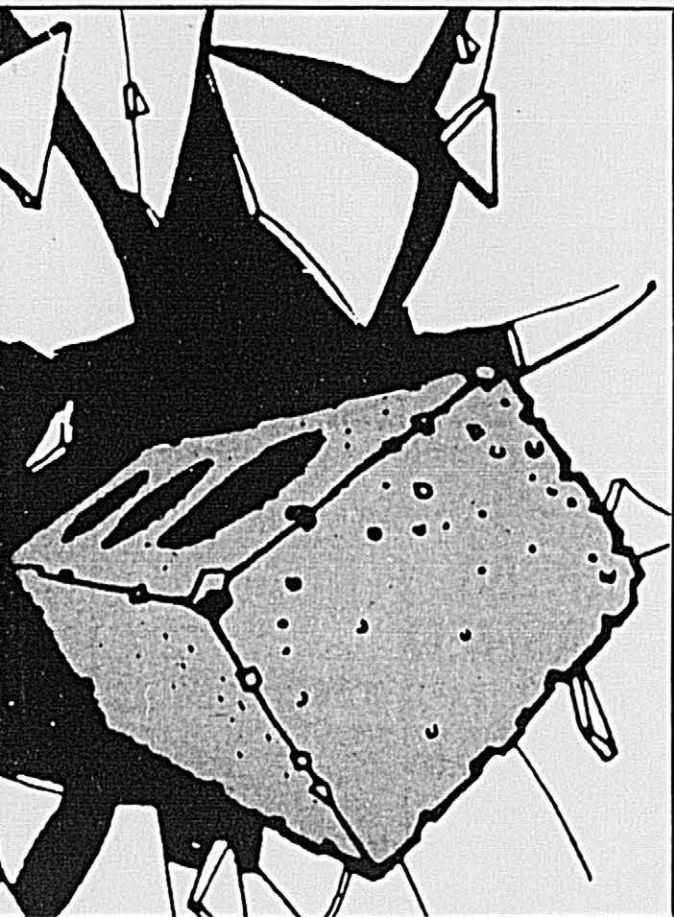
ière sans mold

Whatever the household 'care' is a name easily call him the greatest without thinking twice of this literary (blind some people to the existence whose native tongue ante. Hugo. Molière. tion by the English of the National Theatre called Molière might in that attitude. At for the young actor character.

Remember how much I don't know about in Dixon. "Suddenly him seems to me—ted fashion—to be as edge of Shakespeare, be incredible. In uni-



versity I read *The Misanthrope* and thought it was so tacky because of the rhyming couplets, which I would read now and think were great."



performance/activists. mium, *Creative Resis-* er is inspired by last l "L'Art et La Rue," festival of political art

which involved over 150 performing artists.

Rhythm Activism will also play at Poodles on December 1 to launch their latest cassette, *Resist Much. Obey Little.*

This play is an adaptation by director Alexander Hausvater of the play by the Soviet playwright Mikail Bulgakov. The original was to some extent a parable about Russian society under Stalin, in which Molière was seen as an admirable figure who nonetheless toadies to the King until Louis XIV seems to betray him. Hausvater, believing that Bulgakov identified with Molière in this respect, has carried the parallel even further.

Bulgakov himself appears as a character in this Molière. He confers with the French writer on their common problem—a leader that fascinates and manipulates. Similarly, the cast doubles as an ensemble of Russian actors performing Bulgakov's original. There is even a fictionalized Stanislavski figure.

Dixon explains "at times when the whole company is on stage they're not sure whether they're present for Molière or for Bulgakov. The actors suddenly become aware of both figures and occupy a double reality."

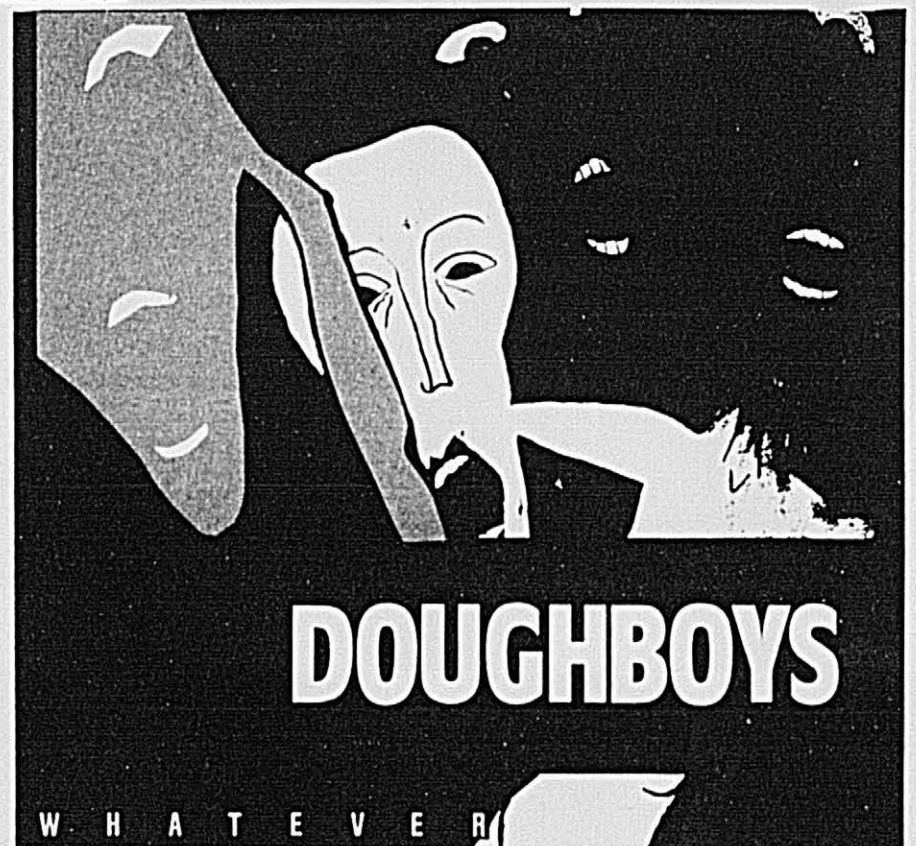
The style of the play is not naturalistic. Hausvater, says Dixon, "doesn't want 'honesty'. He wants to see large emotions and bombast and the music of language. But that's honesty in the sense that there are people like that. It's large in the farce tradition and large like a tragedy is. The boundaries between the two become nebulous and ironic."

For the theatre students, this production and the two that follow it form a season at the Monument-National that is also the culmination of their training. "It's vocal, physical, clown, tragedy, farce—it all comes together and where I'm not good it's because of what I shirked in the training."

There are even sections that have to be played in an extremely classical style, or where the director is asking for nothing technical but merely a 'sense of madness.' To this end, Dixon has examined biographies, films, Chagall paintings (Chagall, like the play, is both Russian and French) and the tragicomic music of Rossini.

The style of the play is somewhat surreal, somewhat straight-forward, and even somewhat like Molière. Hausvater instructed the cast at the beginning that the observer should never be sure whether he's watching a documentary, a tragedy or a parody.

If you want to make that choice for yourself, the play continues tonight, Friday and Saturday at the Monument-National (1182 St-Laurent) at 20h00. Because those who attend are contributing to the education of the actors, admission is free.



Oh boy, Doughboys!

by Patrick Hamou

So what's with the Doughboys? And where do they get off spending the last four days on my turntable? *Whatever* is the first vinyl effort from this quartet, coming out after spending the summer touring all around North America, and then some. Formed by ex-Asexual John Kastner about a year ago, they've managed to become the talk of the local scene with not more than one unannounced gig before leaving for their tour. Two shows since returning, they've now got a record on the Pipeline label under their belts.

Doughboys music. Don't call it thrash. It's not even close (okay, maybe just a little). It's more of an exercise in guitar oriented rock with a keen sense of melody thrown in. Yes, listening to John Kastner on vocals harkens back to the hearty days of the Asexuals, but Kastner has matured as a songwriter and lyricist. The new material, along with songs by drummer Brock Pytel, after repeated listenings, can only be described in one way, infectious.

From the opening chords of 'Tradition', the album flows into one 35 minute example of how wonderful youth, energy, and the excitement of punk (whatever) music, can turn out when put into the

right hands. Except for a little piano on 'I Remember', this is strictly a guitar and drums band who know what to do with a good thing when they have it. The most appealing thing about this album is the songwriting and vocals being shared by Kastner and Pytel. Pytel's songs are well constructed pieces of music, incredibly catchy, to the point where I hummed 'You Don't Know Me' for about three days. Kastner's songs are a little more angry than Pytel's, enhanced by his vocals which are a combination on screaming and rasping, yet still maintain a sense of control. 'I Don't Want To Know' is a perfect example of the frustration existing in many of today's youths, authentic in a way, with the key line, 'I wish the world revolved around me'.

It's almost frightening how good this band is, being they've only been together for the past year. They've already reached a musical point where it may take other bands a few years together to achieve. They're headed for greener pastures at a fast pace. If you like fast guitars at an energetic pace that won't turn your brain to a senseless goo, this is the remedy for the next little while. Now... if only I could get my hands on the Nils new LP, I could hibernate with these two for the winter months to a crunching beat.

EVENTS

THURSDAY

McGill Student Pugwash presents two short films in its Women in Science series. Films to be followed by discussion, Burnside Hall, rm. 426, 9h.

McGill Drama program presents Henrik Ibsen's *A Doll's House*, Nov 11 to 14 and 18 to 21. Starts 20h, Morrice Hall theatre. Tickets \$4 for students. For reservations, call 398-6578.

The Yellow Door presents David Gdale, playing harp in their classical music series. For info. 398-6244.

The International Defense and Aid Fund for Southern Africa invites you to a lecture by Archbishop Edward Cott, *Post Vancouver Commonwealth New Synteries against Apartheid*, Conc. Univ., rm. H-110, Hall Building, 4h30.

FRIDAY

Students' Society has invited Chief Minayak of the Lubicon Nation. Centre for Developing Area Studies, 5h to 17h.

Psychology McGill Univ. Colloquium series presents Dr. F. Vaccar-

ino giving lecture entitled *Central Substrates of Opiate and Psychomotor Stimulate Reward are involved in Behavioral Activation and Feeding*. Stewart Biology, rm. s3/5, 15h30.

Interuniversity Research Group in Medical Anthropology and Ethnopsychiatry presents *Tombs, Temples and Machines: Discourse on the body from Classical Times to the Present*, given by Anthony Synnot. Meakins Lecture Theatre, 3655 Drummond, 5th floor, 15h30.

McGill Youth Parliament presents debate on Raising Tuitions at McGill. For info. 286-0138 or 672-7377.

WUSC has important Caravan Meeting, union, rm.410, 16h30. For info. 848-0449.

SATURDAY

McGill Youth Parliament presents debate on Right to Strike for Post Office Workers and Free Trade.

Lambda Youth, Gay and Lesbian Youth Discussion Group is holding its second annual coffee house at Café Commun/c, 201 Milton. \$4 all welcome.



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... Angels

suck the reader into the outlaw bikers' mentality (if one can in good conscience use that term for people who give awards for "licking a dead pussy"), Lavigne adopts a present-tense, vernacular style. Sentences like "Sharks spit out the shit-tasting Angels after they take a bite" or "A horny brunette spends a semester in the room hopping back and forth from bed to bed greasing their dicks" serve only to insult and alienate intelligent readers. The events are enough. We don't need semi-literate sucker punches to add to the shock.

The good thing about Lavigne's book is that it explodes the dream of the romantic, wild and free Hell's Angel who is the last bastion of Thoreau in a candy-coated America. It is obvious from this account that the Hell's Angels are not Hollywood philosophers but greedy, back-alley Hitlers. If you can get through it without giving up on civilization or the laborious style, you will emerge knowing everything you never wanted to know about modern urban life.

Democratic equality is the most efficacious instrument of spiritual selection.

José Rodó

Day of Action on Loans and Bursaries Today!
Boycott classes. Wow! a politically correct excuse to skip class.

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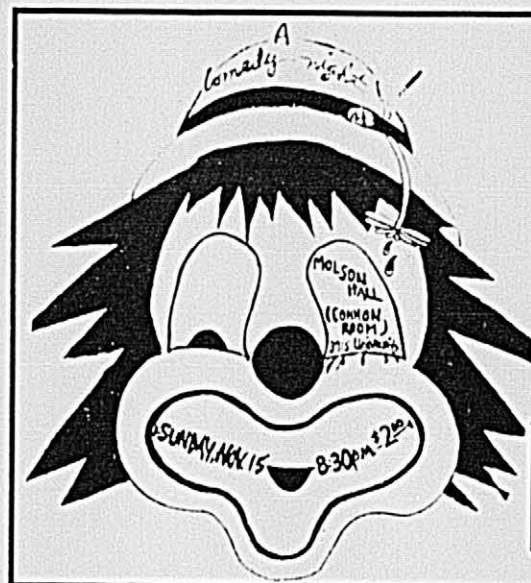
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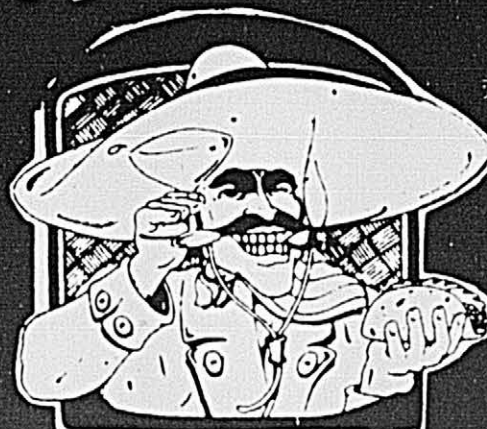
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McGill students: \$3.00 per day; \$7.00 for 3 consecutive days; \$2.00 per day for more than 3 consecutive days. McGill faculty and staff: \$4.00 per day. *Exact change only, please.* Boxed ads are available at the cost of \$4.00 per ad / per day — no discounts on boxing.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 -- APTS., ROOMS, HOUSING

Roommate[s], friendly, M/F non-smokers wanted to share very large 8 1/2, 5 min. walk from campus. Available Jan-May, \$237.50 per month, everything included. Call 289-9799.

Spacious 4 1/2 to share with quiet (female) student. \$250/month all included. Near Lalonde Park. Available Dec 15 or Jan 1. Nathalie 521-9917.

2 friendly roommates looking for a 3rd to share apartment immediately or after Christmas. Near campus, gym, shopping. \$235/month + shared expenses. Phone 848-0126.

Room, Alymer St, facing McGill, for girl, non-smoker, furnished, share kitchen with four other McGill girls. 845-3984.

343 -- MOVERS

Student mover will help you move at a very reasonable cost. Local and long distance. Equipped, storage, insured (weekly Toronto) Call Turan at 747-0307.

350 -- JOBS

Bilingual person to work in video club, weeknights and weekends. Apply in person at 595 Côte Vertu, evenings between 5 & 7pm.

352 -- HELP WANTED

Babysitter required for 2 year old girl. Snowdon area, starting December or January. Mon, Tues, and Thursday mornings. Call 735-9448 week-day evenings or weekends anytime.

Metropolitan News - 1248 Peel - newspapers, magazines, maps from all over the world. Needs loads of help, temporary or permanently.

Cashier needed Monday - Friday from 12 to 7pm at Royal Mag, 300 Mont Royal Est. 844-8125.

Work abroad: Permanent, temporary or working holidays. Sent 36c stamp for Total Jobsearch Catalogue. Mr. Information, Box 955-655 Ganges, B.C. V0S 1E0.

French tutor needed to teach basics to English grade 10 student. \$10/hour - Wednesday 7 to 9pm. 1100 Dr. Penfield. Call Lawrence Creaghan at 843-7840.

Waitress/waiters, bartenders needed to work one night, Friday 13. If interested call Rez at 931-1183 Thursday between 5pm and 11:30pm.

354 -- TYPING SERVICES

Typing Services: English — resumes, \$5.00; letters, \$2.00; term papers and essays, \$1.00/page double-spaced for students. Rachel 933-0078 days & evenings. Near McGill.

Word Processing (Lougheed). Professional service. Courteous, reliable and efficient. Letter-quality printer. Downtown area. Specialize in thesis and research reports. Student & rush rates available. 934-1455.

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356 -- SERVICES OFFERED

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Math anxiety: Doing okay in school but dreading your stats requirement next semester? 3 session workshop with student counsellor and stats professor, starting November 20, 12-1. Sign-up 398-3601.

Losing perspective? Down-to-earth astrological counselling. Anne Harper Dewey 271-0858.

361 -- ARTICLES FOR SALE

Peachy/pink evening gown above-ankle, sequined-lace bodice, organza silk-lined bottom. Size 7/8. Matching head-piece/gloves included. Value \$850, selling \$500. Call 325-2626 after 7:00pm.

Silver/white fox 3/4 length jacket, twice-worn, value \$1,000; selling \$800. Size 9-12, classic design, insured. Call 325-2626 after 7:00pm.

Large, brown, leather sofa: seats 4, very good condition, price \$70, negotiable, Call Max 722-0573 weekdays after 9pm except Tuesday.

3 airplane tickets: return - Montreal to Fredericton, NB. Dec 24 to Jan 1/5. Call anytime, leave message 521-9225.

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Ski jackets, white goose down \$50, \$75, \$100, \$110 reg value \$250+, pants US army \$15. EXXA

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372 -- LOST & FOUND

LOST — Watch Wednesday Oct 28, Peel Pub or Doug Pub. Digital Seiko. Great sentimental value, reward. Call Paul 848-0866 [Midnight Oil].

374 -- PERSONAL

McGill Nightline... listening, information, and referrals... till the wee hours of the morning. 7 days-a-week. 6pm till 3am. 398-6246.

Jamalca, what you be doob'n reading week, how 'bout eight days and seven nights of all Jamaica has to offer. Cost \$389 + tax. Call Adam at 286-7584.

You were right Christine, women are superior to men. Please forgive me. Jeff Chalise.

Dearest Larry Bird, please meet me at Redmen Basketball Tournament, Friday Nov. 13, 8:30pm so we can watch McGill take on Laurentian University. Love, Student Body.

Hi Sugar! Looking for a sweet time? Meet me at the Canadian National Soccer championships. Women's soccer, Sunday Nov. 15, 12:00 noon, National Championship game.

Men's soccer, Saturday Nov 14, game 1 at 12:00 noon, AUAA champions vs CWUAA champions; game 2 at 2:15pm, QUAA champions vs OUAA champions. Sunday Nov 15, 2:15pm winner of game 1 vs winner game 2. All games at Molson Stadium, 475 Pine Ave W.

If Information's what you need -- like a pizza number if you want some feed -- someone to listen to your little heart bleed -- Nightline! 398-62461

1. Passionate. 2. Come the Passionate Pink

Pub at Gertrude's Pub, Thursday night, November 19th.

Male student, 26, seeks same. Must be tall, slim, very attractive, non-effeminate, basically hetero, photo appreciated. C.P. 602, Succ K, Mt. H1N 3R2.

Awais, may our aspirations always be higher than hugs-by-mail and getting you back in CUP. Ich liebe dich immer. Stan Rogers, pretty please? (blue) Jay.

383 -- LESSONS OFFERED

Learn a new language, swap your mother tongue! Reciprocal conversation lessons: French, Spanish, English, Italian, etc... The Troclet/Troc-Langues cross-cultural network. 272-8048.

385 -- NOTICES

Great oranges and grapefruits from Indian River, Fla.: Help McGill Women's Rugby Club tour England and Wales. Oranges: 20lbs for \$15 [24-32 oranges] / 40lbs for \$27 [48-64 oranges]. Grapefruits: 20lbs for \$13 [20 grapefruit] / 40lbs for \$21 [40 grapefruit]. Call 398-9059 until November 18.


McGill Ski Sale: Wednesday to Saturday, 10am to 9pm, Union Ballroom. New and used equipment, best prices in Montréal, restocked every day. Skis, boots, clothes, accessories, cheap!

St-Martin's in the Basement. Weekly worship, Sunday 10:30am. Everyone welcome; 3521 University St, Presbyterian / United Church Chaplaincy at McGill.

Americans Abroad is holding a general meeting Tuesday, November 17th, 4:30pm in Union 425/426. All welcome.

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Where: Redpath Library Building, Room 203
Time: 2:00 - 4:00 p.m.

Refreshments will be served.



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November 16th ~ 20th

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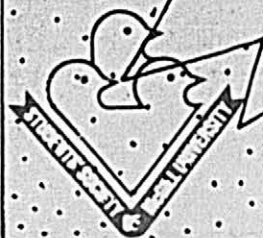
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